

INTERVIEW WITH MADELINE G. LEVINE

SLD's 2016 Susana Greiss Lecturer

Interview conducted by Nora Seligman Favorov



Madeline G. Levine

Madeline G. Levine's published translations include essay collections, short stories, novels, and fictionalized memoirs. Her work as Czesław Miłosz's prose translator from the late 1980s until his death in 2003 resulted in four volumes of his essays and personal reflections. Several of the books she translated arose from their authors' experience of the Holocaust and the German occupation of Poland, including Ida Fink's *A Scrap of Time and Other Stories* (which received the PEN translation award for 1987) and Miron Białoszewski's *A Memoir of the Warsaw Uprising* (originally published in 1977 and revised for publication as a *New York Review Classic* in 2015). Three book-length manuscripts await publication, and she is currently working on a nineteenth-century novel – a first for her.

Levine has a doctorate in Slavic Languages and Literatures from Harvard (1971). She taught Russian and Polish literature at UNC-Chapel Hill from 1974 to 2010 and also, beginning in the early 1990s, offered a graduate seminar in translation theory and practice as an adjunct professor in the Comparative Literature program. The Slavic Languages Division is extremely pleased that Dr. Levine will be coming to San Francisco to deliver the 2016 Susana Greiss Lecture at the ATA Annual Conference in November (SL-6, "In the Shadow of Russian: 40 Years of Translating Polish Literature," Saturday, 11:15).

NSF: Can you tell us a little bit about your background and how you developed your interest in Polish language, literature, and translation? Do you have Polish-speaking ancestors?

MGL: I wasn't raised in a Polish-speaking family. Both my parents came to this country as Yiddish-speaking children before World War I – my father from what is now Poland, my mother from what is now Ukraine. There were no fond memories of either of those places, so I came to my interest in things Polish on my own and by a circuitous route. I began studying Russian as a college sophomore, more to complement my interest in Soviet politics than as a gateway to Russian literature, about which

In this issue:

Conference Preview

Ekaterina Howard	
Conference Preview and SLD Meeting Agenda.....	5
Svetlana Beloshapkina. SLD Newcomer Events and Links to Past Newcomer Conference Reviews	6
Slavic Related Sessions at the 2016 ATA Conference...	7
SLD Banquet Announcement.....	25

Year of the Book

Liv Bliss	
Amazon Crossing.....	17
Book Fails	23

Other

Alyssa Yorgan	
Giving Birth à la Russe.....	9
Susan Welch	
SlavFilms: Chagall-Malevich.....	11
From South Slavic Editor Paul Makinen	13
SlavFile Lite	14
Vladimir Kovner	
Letter to the Editor: Describing Putin.....	16
Maria Guzenko	
Review of CAT tool memoQ.....	19

SLAVIC LANGUAGES DIVISION

OFFICERS

Administrator: Ekaterina Howard
ekaterina@atasld.org

Assistant Administrator: Fred Grasso
frdgrasso@satx.rr.com

SlavFile is published four times yearly.

Articles of interest to Slavic translators and interpreters are invited.

Designation of Slavic Languages Division membership on ATA membership application or renewal form provides full membership.

Write to ATA, 225 Reinekers Lane
Alexandria, VA 22314

Submissions become the property of *SlavFile* and are subject to editing.

Opinions expressed are those of the authors and do not necessarily represent the views of the Editor or of the Division.

Editor: Lydia Razran Stone
lydiastone@verizon.net

Associate Editor: Liv Bliss
bliss.mst@gmail.com

Associate Editor: Nora Favorov
norafavorov@gmail.com

Associate Editor: Galina Raff (Russian, Layout)
galina.raff@gmail.com

EDITORIAL BOARD

Yuliya Baldwin
yuliyabaldwin@gmail.com

Svetlana Beloshapkina (Newcomers)
svetlana@beloshapkina.com

Jennifer L. Guernsey
jenguernsey@gmail.com

Katarzyna Jankowski (Polish)
kate.jan@att.net

Martha Kosir (Poetry)
kosir001@gannon.edu

Paul Makinen (Bosnian/Croatian/Serbian)
pmakinen_20712@yahoo.com

Christine Pawlowski (Polish)
pawlow@verizon.net

Christina Sever
csever17@yahoo.com

Olga Shostachuk (Ukrainian)
olgalviv27@yahoo.com

Daria Toropchyn (CAT tools)
info@dt-translation

Lynn Visson
lvisson@aol.com

Susan Welsh (Films)
welsh_business@verizon.net

Galia Williams
galia@sarandor.com

I knew very little at the time. After graduating from college with a major in politics, I enrolled in a Soviet area studies M.A. program so that I could indulge my new-found attraction to Russian literature while preparing for doctoral studies in Harvard's Government Department. I soon realized that I was not cut out to be a kremlinologist, and so I spent the second year of the area studies program taking as many courses in the Slavic Languages department as I could, preparing for admission to the doctoral program. And that's when I began studying Polish, because although Russian would be my major field, I would need to achieve minimal competence in a second Slavic language along with a slim and superficial knowledge of its literature. Every member of ATA's Slavic division, I am sure, knows that in academia as in the political "real world," the other Slavic cultures, deemed "minor," have always been in the deep shadow cast by Russia.

It's embarrassing to admit this, but I chose Polish solely because Professor Wiktor Weintraub, the sole faculty member who taught Polish literature, enjoyed a reputation as a kindly scholar who actually enjoyed working with students. As for Polish literature, I knew absolutely nothing about it when I signed up for this minor, but by the time I passed my general exams as a Russian literature specialist, I had also done far more reading than required in my minor field, taking advantage of Professor Weintraub's generous offer of independent-study classes. When Weintraub asked if I would be interested in writing my dissertation on a Polish topic under his direction, I jumped at the offer, totally oblivious to the fact that that decision would mark me as not quite the Russian specialist I had trained to be nor yet a fully trained polonist. It was definitely not the smoothest or smartest route to the academic career I had dreamed of, but as it turned out, I couldn't have done better had I had the wit to plan for my future.

That impulsive choice landed me my first job in the graduate Comparative Literature program where Gregory Rabassa, that great translator of Latin American fiction, offered a translation workshop. Some of the students enrolled in the workshop were Russian and Polish emigres, so Rabassa invited me to sit in and help him evaluate their work. Although I didn't realize it at the time, it became obvious to me a few years later that Rabassa's translations, which I read with interest, and his workshop had had a significant impact on my thinking and my growing commitment to practicing critical reading through translation.

During my graduate student years, I had tried my hand at translating poems and excerpts from prose works, but thought of what I'd done as just aids to understanding, fit only for filing away in my desk drawer. So why did I begin translating, no longer for the drawer? Originally and "officially" (to convince doubters in academia who think of translation as a kind of mechanical transaction) I decided to produce a translation of a work that I found extraordinary, so that my students and colleagues might have access to this book that I find so fascinating and couldn't stop talking about. The same excuse worked for the next couple of books,

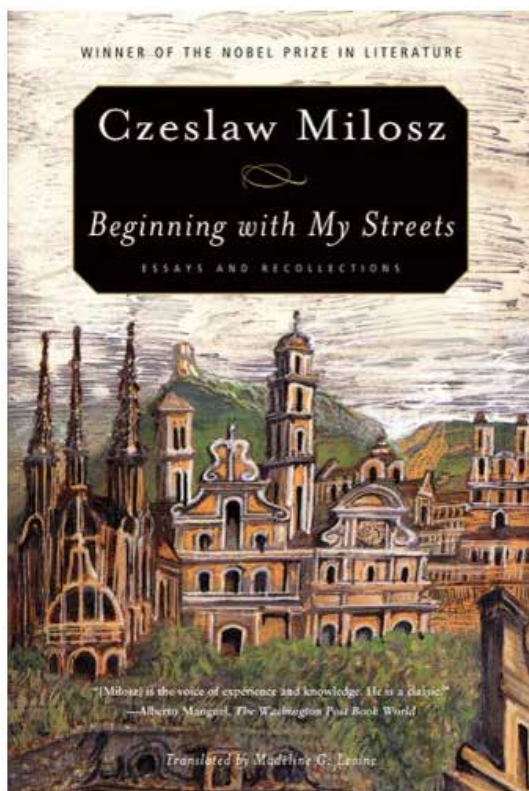
and then I stopped being defensive and felt free to insist on the value and validity of the scholarly art of literary translation.

NSF: As a scholar of Slavic literature, can you give us some background on the history of Polish literature in English translation? Do you have colleagues or predecessors in Polish>English translation whom you particularly admire?

MGL: Among the translators I admire, I'd like first to pay tribute to Michael Henry Heim, my dear friend from graduate school days until his untimely death in 2012 (Editor's note: Heim was SLD's *Greiss* lecturer in 2002). My work as a translator was influenced in many ways over the years by our discussions about translation practices and approaches to evaluation of others' work. Mike was not a Polish>English translator, but a masterful transmitter of works in eight different languages, only half of them Slavic. He was passionate about the role that fine translations of both literary and non-literary texts play in promoting mutual cultural understanding. In the late 1980s, with funding from ACLS and UCLA, we worked together to recruit a team of scholars and translators to survey the then still-dismal inventory of English versions of (non-Russian) Slavic and East European literatures and to make recommendations for urgently needed translations. The results were distributed to every publisher of literary texts in the U.S. and U.K. Did our work make a difference? At best, a tiny one. I found

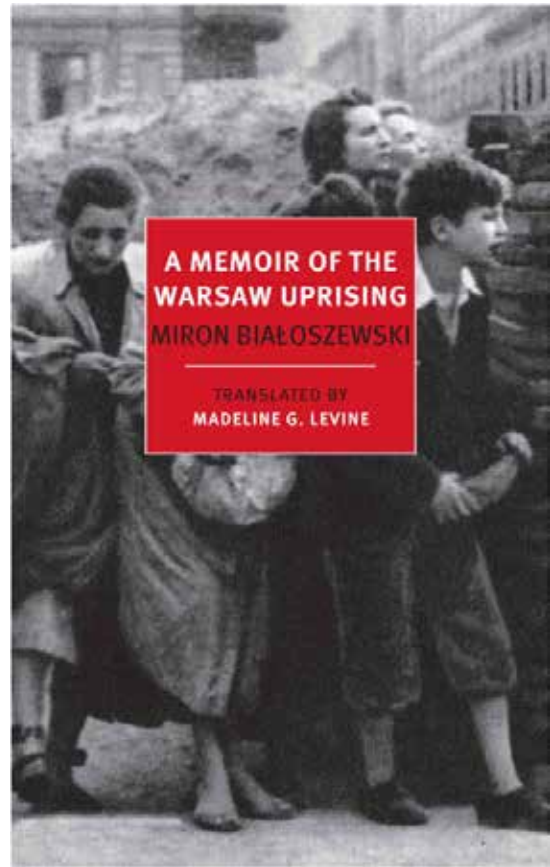
it depressing and my advocacy tapered off, but Mike never stopped. He led translation workshops and traveled widely to conferences of professional and aspiring translators. One of his last projects focused on improving translations of social science texts from and into Chinese. After his death, PEN revealed that Mike and his wife Priscilla were the anonymous donors who in 2003 had founded and endowed what is now known as the PEN/Heim Translation Fund, which awards grants in support of translations by, preferably, beginning translators and from, preferably again, under-represented literatures.

Among contemporary Polish>English translators, I greatly admire the team of Bogdana Carpenter and John Carpenter who, although they were not the first to introduce him (Czesław Miłosz and Peter Dale Scott were), revealed to American readers the stunning poetry of Zbigniew Herbert. Bogdana and I represent an older generation of Polish>English translators in North America, she working predominantly in poetry and I in prose. For two decades, into the 1990s, Bogdana was the one person I knew with whom I could discuss issues related specifically to translation from Polish, including such seemingly trivial but crucial matters in pre-internet times as how best to arrange the multiple heavy dictionaries one must consult so as to minimize back pains and eye strain while preparing a first draft. It's not a laughing matter! Michael Heim and I were fortunate that we could persuade Bogdana, along with the late Stanisław Barańczak, to undertake the Polish survey for our inventory of Slavic and East European literary translations. Barańczak, by the way, was a brilliant translator of English poetry into Polish who produced breathtaking translations of the English metaphysical poets, and also delightful renderings of whimsical ditties and a range of works between those two extremes. Clare Cavanagh partnered with him to translate Wisława Szymborska, and he partnered with Seamus Heaney to render in English Jan Kochanowski's exquisite late-sixteenth-century elegiac cycle, *Laments*. English translations from the Polish are no longer a rarity. There are at least a dozen contemporary translators doing interesting work including, and this is a very healthy thing, producing versions of poems and occasionally of prose works that compete with and challenge older, "canonical" translations. (I'm doing that myself.) I shan't name them all here, but can't leave unmentioned Bill Johnston, who, as talented as he is prolific, has since the late 1990s published some 28 volumes of fiction and verse ranging from the Romantic poets through Poland's contemporary experimental prose writers.



To the best of my knowledge, the earliest English translations of Polish literary works appeared in the 1820s. Polish authors were introduced to English readers by the polyglot British diplomat Sir John Bowring (1792-1872) in his 1827 anthology, *Specimens of the Polish Poets*. Bowring, who in later years served as the fourth British governor of Hong Kong, also published within a five-year span anthologies of Serbian, Czech, and Hungarian poetry. I've never seen these books, so perhaps it's unfair of me to assume that the translations must be dreadful. I can at least point out with confidence that – supporting the theme of the talk I'll be giving at ATA – Bowring's first foray into translating other literatures for the British reading public was his *Specimens of the Russian Poets* (1821-1823).

Translations into English picked up in the second half of the nineteenth century for political more than literary reasons. There was sympathy for the Poles' repeated efforts to rebel against Russian rule only to fail and try again. By the late nineteenth century and on into the first decades of the twentieth, diligently faithful translations of Polish prose were appearing in both Britain and the United States, no doubt contributing to the Nobel Prize in Literature being awarded to Henryk Sienkiewicz in 1905 and Władysław Reymont in 1924. The 1920s and '30s also brought several courageous, but quite awful, attempts at rendering the longer works of the great Polish Romantic poets, Adam Mickiewicz (1798-1855) and Juliusz Słowacki (1809-1849). This was also the beginning of formal academic attention to the new nation of Poland and its literary culture. Translation and scholarly engagement often proceed side by side, at least in the fields of artistic creativity. Still, there was only a trickle of translations available, and Polish literature would have to wait until the second half of the twentieth century to draw the attention of the Anglophone literary world. I have a pet theory or two about why this was so, but with your permission I'd like to leave that until I can reveal it at my talk in San Francisco.



NSF: You have taught courses in translation theory. I've heard you comment on the divide between translation theory and practice. Would you like to share some of your thoughts on that subject with our readers?

MGL: Since I'm afraid I've gone on at too great length in my responses to your first two questions, I'm going to go to the other extreme and confine my answer to a single sentence. Translation theory can be intellectually stimulating in and of itself and useful when it comes to analyzing a translator's approach to a particular text or divining his or her signature strategies, but the fancier the theory, the less relevant it is to the actual work of the literary translator as she confronts a text.

THE ADMINISTRATORS' COLUMN

Ekaterina Howard



Although it seems as if the 57th ATA Annual Conference is still far in the future, it won't be long until it's time to pack your bags, unless you're lucky enough to live in San Francisco. I look forward to seeing the SLD members at the conference and attending the many interesting sessions.

Thank you to all the SLD members who have submitted their proposals! There are six presentations in the SLD track, and four more that could be of interest to SLD members.

SLD Events at the Conference

As always, our **SLD Annual Meeting** will take place on Friday from 4:45 to 5:45. If you have any questions or concerns, mark off the time of the meeting in your calendar and be sure to attend. The Leadership Council volunteers are doing their best to make SLD a welcoming presence, but if you would like the SLD to do more, consider joining the LC. There are many activities that we'd like to pursue, and the more volunteers who contribute, the more we can accomplish every year.

A tentative meeting schedule is provided on the right. Now to the social events:

The **SLD Banquet** will take place on Thursday, November 3rd, from 7 to 9 pm (see page 25 for the announcement). As you might recall, we conducted a survey asking the SLD members for their preferences on format, proximity to the hotel, and other variables, and have considered their responses when looking for a restaurant. Thanks are due to Fred Grasso for thoroughly researching possible venues and to our LC members for additional feedback. A great deal of work goes into organizing the banquet, and I hope that everyone will enjoy it. This year we have been particularly focused on eliminating some factors that members considered less than ideal about past banquets.

Our **Newcomers' Lunch** will take place on Thursday, November 3rd. Stay tuned for specific information. Despite its name, all SLD members are welcome, and sometimes seasoned members attending actually outnumber the newcomers. As a result of attending, recent conference newcomers have ended up being on that year's LC or collaborating on a subsequent presentation with a long-time member. We hope to see you there! Last year some SLD

newcomers missed this event because they had not received advance notice. This year we'll try to make an extra effort so that it will be on everyone's radar.

In addition to the traditional "organized" events, we are planning a more casual **SLD meetup** at the hotel bar, on Friday immediately after the SLD Annual Meeting. Stay tuned for more information.

See you in San Francisco!

ANNUAL MEETING OF THE SLAVIC LANGUAGES DIVISION OF THE AMERICAN TRANSLATORS ASSOCIATION

Date: Friday, November 4, 4:45-5:45.

HYATT REGENCY SAN FRANCISCO

5 Embarcadero Center, San Francisco, California

Ekaterina Howard, Administrator
Fred Grasso, Assistant Administrator

AGENDA

1. Call to order.
2. Acceptance of agenda.
3. Approval of 2015 minutes.
4. General comments and summary of the past year's activities.
5. Discussion of SLD activities for 2017:
 - a. 2017 conference: suggestions for session topics, Greiss lecture, banquet
 - b. SLD publications: *SlavFile*, blog
 - c. SLD website
 - d. Additional activities: podcast, translation slam(s) at the 58th ATA Annual Conference.
 - e. Call for Leadership Council volunteers.
6. Call for volunteers for the Nominating Committee.
7. Additional business / Open discussion / Introduction of new members.
8. Adjournment.



WHO'S NEW

(formerly known as "The Newcomers' Column")

Svetlana Beloshapkina



This column is intended to introduce those who are new to our pages or SLD, though not necessarily to our profession, to readers and to address the specific needs and concerns of newcomers. Please send newcomer profiles and other contributions or suggestions to Svetlana svetlana@beloshapkina.com.

NEWCOMER LUNCH AT THE CONFERENCE

As noted elsewhere in this issue, there will be a lunch for newcomers and seasoned members who are eager to welcome them on **Thursday, November 3**.

It will be held at a moderately priced restaurant walking distance from the conference hotel. Those wishing to attend should meet in the hotel lobby at **12:20**.

For further information or to make a reservation in case demand for seating exceeds supply contact Jen Guernsey jenguernsey@gmail.com.

ARTICLES BY CONFERENCE NEWCOMERS:

Have you been on vacation yet this summer? Wanting to give rest to the busy language processors inside their brain, translators – oldies and newbies alike – take (hopefully!) at least a couple of weeks to travel far from their language processing hardware and software to a place where their smartphone's only useful function is to tell time.

During the summer break, perhaps some of you have the leisure to think about attending your first ATA conference. To help with (why lie? to influence) your decision we're bringing you a collection of past reviews written by first time conference attendees,

which we have been publishing for a number of years. We always tell the authors that we welcome criticisms as well as praise, though [spoiler alert] you will find more of the latter. Articles also include tips for making the most of your first or even subsequent conferences.

Please note that a number of the more recent reviews highly recommend that newcomers attend the **Buddies Welcome Newbies** event, held this year on Wednesday, November 2 at 4:45. For further details see the conference program or schedule on the website.

2015 Christopher Tauchen and Daria Toropchyn: <http://atasld.org/sites/atasld.org/files/slavfile/spring-2016.pdf> page 9

2014 Ekaterina Howard <http://atasld.org/sites/atasld.org/files/slavfile/winter-2015.pdf> page 8

2013 Adam Fuss http://atasld.org/sites/atasld.org/files/slavfile/winter-2014_0.pdf page 5

2012 Sam Pinson <http://atasld.org/sites/atasld.org/files/slavfile/winter-2013.pdf> page 5

2010 Todd Jackson <http://atasld.org/sites/atasld.org/files/slavfile/winter-2011.pdf> page 1

2009 Vitaliy Plinto <http://atasld.org/sites/atasld.org/files/slavfile/winter-2010.pdf> page 10

2008 Monika Pilecka <http://atasld.org/sites/atasld.org/files/slavfile/winter-2009.pdf> page 9

2007 Tom Fennell <http://atasld.org/sites/atasld.org/files/slavfile/winter-2008.pdf> page 5

2006 Lucy Gunderson <http://atasld.org/sites/atasld.org/files/slavfile/winter-2007.pdf> page 14

2005 Kathleen Davis <http://atasld.org/sites/atasld.org/files/slavfile/winter-2006.pdf> page 8

2004 Leah Misbin <http://atasld.org/sites/atasld.org/files/slavfile/winter-2005.pdf> page 3

Hope to meet you in San Francisco!!!

SLAVIC EVENTS AT ATA 57

THURSDAY

SL-1 Thursday 11: 15-12:15: **Turn it Around: Improving Readability in Russian>English Translations.**

Jennifer Guernsey, John Riedl (All Levels)

Source language interference plagues even the best translators. It can be difficult to pinpoint exactly what makes a sentence sound “foreign.” Often, rearranging the order and changing the grammatical role of various elements in the sentence, up to and including complete inversion (“turning it around”), is the key. In this session, the presenters will show how to “turn it around,” with examples from their own work, and then take the audience through relevant practice exercises. These techniques are applicable to a wide variety of texts and even other language pairs. Knowledge of Russian is helpful, but not required.

THURSDAY 12:15-1:45 p.m.: **SLD NEWCOMERS LUNCH, DETAILS TBD**

L-1 Thursday 3:30-4:30: **Translating Anna Karenina: Two Approaches.** Rosamund Bartlett, Marian Schwartz (Advanced)

Tolstoy’s *Anna Karenina* has by now been translated into English more than a dozen times since its first full publication in Russia in 1878. In this session, Marian Schwartz and Rosamund Bartlett, the novel’s two most recent translators, will discuss their differing approaches to rendering Tolstoy’s prose successfully into English. By focusing on the linguistic and stylistic decisions each took in translating selected characteristic passages, they will seek to convey the particular challenges of preserving Tolstoy’s distinctive style while producing a readable text in English.

THURSDAY 7:00-10:00 p.m. **SLAVIC LANGUAGES DIVISION BANQUET** **SEE PAGE 25**

FRIDAY

L-2 Friday 10:00-11:00: Marilyn Gaddis Rose Lecture: **The Business of Retranslating the Classics.** Marian Schwartz (Beginner)

The economics of publishing retranslations of classics has rendered publishers’ appetite for producing new translations of classic and near-classic texts nearly insatiable. Recent notable retranslations – of Proust, Cervantes, and Pasternak – demonstrate aspects of the evolution of publishing in the twenty-first century as well as contemporary approaches to literary translation. Equipped with an understanding of how publishers think, literary translators, too, can navigate the classics to their artistic and economic advantage.

L-3 Friday 11:15-12:15: **Literary Translation and Lateral Thinking: How to Publish New Versions of the Classics.** Rosamund Bartlett (Advanced)

A little over a hundred years ago, the market for translations of nineteenth- and early twentieth-century European literature was wide open, simply because so few works were then available in English. While the opposite is true today, it is important that each generation produces translators able to breathe new life into literary masterpieces, by offering up-to-date readings of celebrated texts. This talk will discuss some of the less obvious and more creative ways which can provide resourceful and imaginative translators with the stepping stones to establishing a reputation, and thus securing elusive contracts to publish new versions of the classics.

SL-2 Friday 2:00-3:00: **Textual Cohesion in Russian and English.** Laurence Bogoslaw (All levels)

Baker (2011) defines cohesion as “the network of lexical, grammatical and other relations which provide links between various parts of a text.” Textual cohesion has proven useful in editing and assessing translations, because it accounts for why a given translation can be correct in terminology and mechanics, but nevertheless “get it wrong” from the standpoint of the text’s overall design (argument, intention). This presentation will discuss examples of source and target texts in both English and Russian, showing how cohesive devices such as conjunctions and verb forms (tenses, moods, participles) can make all the difference in the overall message.

SL-3 Friday 3:30-4:30: **Idioms in Presidential Campaign News Reports: A Minefield for Translation.** Lydia Stone, Vladimir Kovner (All Levels)

We will examine at least 4,000 idiomatic usages taken from *Washington Post* reports on the 2016 presidential campaign. We will consider the paucity of traditional idioms found, the frequency of English-specific idiom types (e.g. phrasal verbs), and the ubiquity of sports idioms. Other sources of translation difficulty include puns, polysemy, incomplete references and obscure allusions, and usages combining more than one idiom. We will use internet sources (NGram, Multitran) and bilingual dictionaries in our analysis. We promise to be non-partisan and to invite audience participation in finding and discussing translations.

**FRIDAY 4:45-5:45 p.m.: SLAVIC LANGUAGES
DIVISION MEETING**

**FRIDAY: immediately after the SLD Meeting:
SLD meetup at the hotel bar**

**FRIDAY 9:00-11:00 p.m.: AFTER HOURS CAFÉ
(All are welcome to read literary translations or
listen to same.)**

SATURDAY

SL-4 Saturday 8:30-9:30: Fact-Finding Mission Reports, Primary Sources, and More: Translating Human Rights Documents from Russian into English. Lucy Gunderson (Advanced)

In the 1990s and early 2000s, many former Soviet states undertook human rights commitments within the framework of various international and European conventions and covenants. Now, with non-governmental organizations coming under greater state scrutiny and vulnerable groups facing increasing threat, human rights work in this part of the world has never been more vital or compelling. This talk will review the region's most pressing human rights issues, introduce attendees to the kinds of documents they will encounter in this specialization, and discuss specific translation challenges and strategies.

SL-5 Saturday 10:00-11:00: Finding Functional Equivalents for Legal Terms in Polish and English. Magdalena Perdek (Advanced)

The speaker will discuss key problems in translating Polish legal texts (e.g. contracts, court letters, and judgments) into English. Different legal systems in Poland and the U.S. or U.K. generate terminological problems in equivalence, which is why it's important to analyze and compare the two contexts and legal cultures in greater detail. One way to achieve functional equivalence is to compare legal texts in both languages to find key similarities and differences on the textual, lexical, and discursive levels. The speaker will compare such texts and look for the best possible solutions.

SL-6 Saturday 11:15- 12:15: Greiss Lecture: In the Shadow of Russian: 40 Years of Translating Polish Literature. Madeleine Levine (All Levels)

In 1974 I began my first book-length translation from Polish, *A Memoir of the Warsaw Uprising* by Miron Białoszewski, published in 1977 by Ardis, a small independent press, as an exception to its Russian-literature-only list. My thoroughly revised translation, based on the restored and uncensored scholarly edition of the memoir published in Poland in 2014, appeared last year as an NYRB Classic. My talk will address 1) my evolution as a translator and re-translator of my own and other translators' work and 2) U.S. publishers' evolving openness to Polish literature during the forty years between my first and last versions.

MED-12 Saturday 3:30-4:30 Patient Empowerment: Translating PILS, Pre/Post-Op Instructions and ICS. Roksolana Povoroznyuk (Advanced)

Medical interpreting, like medicine itself, operates with two linguistic registers – the scientific language of physiology, pathology, etc., and the language appropriate to communicating with patients and other laymen. So-called patient-oriented texts (patient information leaflets, pre/post-op instructions and informed consent forms) further patient empowerment and are an important part of coordinated health care delivery. However, texts in this category frequently present interpretation difficulties stemming from differences in the cultures of the original and target languages. Furthermore, the style and formatting of documents interpreters must deal with may be quite different from what immigrant populations are used to in their native countries. The intrusion of particular features of language use (terminology, grammar, etc.) common in communication among medical professionals may impede appropriate understanding on the part of the medical interpreter, as well as the patient. Awareness of linguistic issues specific to patient-oriented texts is important for making interpretation-mediated communication between medical personnel and patients as effective as possible.

READERS: DO YOU FIND OUR FILLERS BORING?

Sometimes we do too.

We welcome any contributions of short items.

Please give attribution where appropriate.

Are You Planning to Have the Baby Yourself?

Giving Birth as an Expat in Russia

Alyssa Yorgan-Nosova

The obstetrician could tell from my blank stare that there had been a communication breakdown. While I usually managed to hold my own in appointments, answering the various questions about my diet and hunting down the specialists written on my stacks of направления (doctor referrals), I couldn't make sense of her question: "А вы собираетесь рожать сами?" (literally "Are you having the baby yourself?"). My puzzled glance in lieu of words seemed to seal my fate as the дурында, непонятно откуда (half-wit from who knows where) in the doctor's eyes. A bit exasperated by the extra effort her job required in my presence, she finally explained that I should really plan for a C-section because my terrible vision (-5.5) meant that the strain of labor could result in retinal detachment (отслойка сетчатки). Shortly thereafter I learned why Russians qualify C-sections as "planned" procedures (rather than, say, "elective"): a C-section is ordered by a doctor based strictly on a medical indication. Unlike in the US, a woman cannot elect to have this procedure for scheduling, psychological or other reasons and, conversely, doctors will all but emblazon "C-section!" on your forehead for every other doctor to see if they determine you do need one.

At this point I remember thinking that a medical anthropologist would probably start salivating at the linguistic, cultural, and biological factors there were to unpack here. It occurred to me that by going through pregnancy and childbirth in Russia, I was exploring an area of the culture that not many Americans are privy to. And since it usually takes a foreigner to focus a lens on what makes a culture particular, I'd like to share my experience from my particular American-expat vantage point.

When we discovered we were going to become parents, my (Russian) husband and I debated the pros and cons of having the baby in Moscow. Ultimately we decided that the financial and physical stress that would result from relocating to the USA for several months was too great. I was also lucky enough to have ДМС (дополнительная медицинская страховка – additional medical insurance, i.e., the Cadillac plan) through Yandex, where I was working as a translator in the Localization Department. And Russia just seemed to be a more family-friendly option, what with its paid parental leave, doctors that make home visits to newborns, etc. The grandmotherly Tatar concierge in my building even offered to light a candle for me to



Alyssa Yorgan-Nosova and young Russian-born Markel

ensure that things would go smoothly (and made sure I knew that, given my advanced age (30), my ancient self would need all the help it could get).

So those were the circumstances that led to my sitting in the obstetrician's office trying to figure out who else could possibly have my baby for me and why I had never heard of the apparent risk of blindness I was assuming by opting to do things the, ahem, traditional way. I couldn't help but think of the hackles that would rise on the neck of any self-respecting feminist at the implication that a cesarean birth didn't require her participation. Of course, much like other seemingly disempowering constructions (like the well-known выйти замуж за (literally "go behind your husband" to mean "marry"), the literal meaning would undoubtedly give few, if any, native speakers pause. Thus, from that point on, I knew to just answer yes and hand over the clearance I had gotten from the ophthalmologist after enduring the most intense eye exam of my life.

Another phenomenon I encountered that will surely provoke a knowing smile among Slavic-culture enthusiasts was the fixation on certain hazards to one's health and wellness. Anyone who has spent time in Russia has been warned to avoid drafts (сквозняки), told that fans and icy beverages cause angina of the throat, and knows that any woman who sits on cold concrete is all but wishing away her fertility. But I could not have anticipated the extent to which every food I ate and every fabric or baby product that touched my son would be scrutinized.

All the medical professionals I encountered had their own variation on the basic theme, and they were all equally unwavering in their certainty that it was their way or the highway. The pediatrician leading our birthing class, for example, was insistent that памперсы (used as the generic term for disposable diapers) were not to be trusted. Since making their perestroika-era appearance, disposables had apparently been responsible for a range of ills affecting baby genitalia and all but ensured that children would end up psychologically damaged. We were advised to go back to the traditional пеленки (folded cloth) and save the disposables for the – presumably rare – occasions when we would actually leave the house.

In similar fashion we were coached in the proper утренний туалет новорожденного (morning cleansing ritual). Each step was explained with that particular brand of Russian formality that makes even washing a baby sound like a series of workstations in an assembly line. The fact that this assembly line involved so many diminutives struck me as particularly hilarious. First we were to обработать складочки (clean the creases and folds of the baby's skin) with sterilized peach oil. (To this day I would love to know where one buys peach oil and how to sterilize it, which wasn't explained). We also had to обработать other baby parts, especially the пупочная раночка (cute little umbilical cord wound), which required no less than three special products. Approximately 47 workstations later our baby would be обработан and we could move on and сделать воздушные процедуры (i.e., let the poor kid relax in the fresh air already).

If this all sounds extremely nit-picky, it was nothing in comparison to the admonitions I faced regarding my postnatal diet. Whereas in the US the approach is “let's see if the baby develops any obvious allergic reactions and then try to root out the

cause,” in Russia it was “let's assume your baby will be allergic to everything and make sure that кормящие мамы (breastfeeding mothers) do not ingest any potential allergens.” The problem was that the list of запретные продукты (forbidden foods) was so long and included such broad categories as красные овощи и фрукты (all red fruits and vegetables) that I actually asked the nurse what I was supposed to eat. As she explained that I could enjoy a varied diet of гречка, говяжий бульон и запеченные зеленые яблоки (buckwheat, beef broth, and baked green apples). I politely nodded...and then crumpled up the list just as the door was closing behind her. There is a limit to which one can be expected to assimilate the practices of another culture, and I had reached mine.

Though clearly I find the earnestness with which all things baby are approached in Russia to be humorous, I also continue to be impressed by the respect that mothers are afforded in Slavic cultures, and appreciate the acknowledgment that carrying, birthing, and raising kids is an important job that society should do its best to support. My favorite souvenir from my time in Russia (other than my son) is a medal depicting a mother and child that I got when we registered Markel's birth at ЗАГС (the Civil Records Office). I'm not usually one to get hung up on symbols and imagery, but it was really gratifying to have my new role as a mom recognized in that way. Although who knows? Maybe they only give medals to the women who рожают сами 😊.

Alyssa Yorgan-Nosova is a freelance Russian-English translator based in Providence, RI. She holds an MA and completed PhD coursework in historical musicology, where she studied the role of cultural exchanges in Cold War-era politics. Since cutting her IT-teeth working in the Localization Department at Yandex in Moscow, she has specialized in translating technical documentation and software localization. Among other career goals, she is interested in exploring ways to merge her background in Russian cultural history with her translation activities. She can be reached at alyssa.yorgan@gmail.com.

CONFERENCE PHOTOGRAPHS WANTED.

SLD member(s) with an interest in photography planning to attend the ATA conference, to take pictures of the SLD scene. A great way to be in the thick of things and meet our illustrious speakers and SLD movers and shakers. Contact Galina galina.raff@gmail.com.

This Is Not a Melodrama

Reviewed by Susan Welsh

Chagall-Malevich, 2014

119 minutes, in Russian with English subtitles, available at apple.com/itunes
(3.5 GB – long download)

Director: Aleksandr Mitta

Screenplay: Aleksandr Mitta and Kristina Schneidermann



This film was one of a dozen competitors in the Dubl' dv@ Online Film Festival (<http://d2.ru/>), held on April 11-22, 2016, and sponsored by *Rossiiskaya gazeta*. Originally released to theaters in April 2014, it was panned by many reviewers as melodramatic, lacking in depth of character, and plagued by mediocre acting. But I liked it, especially because it introduced me to a fascinating artist, Marc Chagall, about whom I was quite ignorant. Having long preferred the art of the classical masters – Leonardo, Rembrandt – I had little interest in modern art. If you'd asked me, I probably would have said Chagall was French (he did live most of his long life in France, and the *Great Soviet Encyclopedia*, among others, called him a “French artist”). I saw no point in paintings of blue cows flying through the air or people with their heads on upside down. I certainly had (and have) no interest in Kasimir Malevich's famous “Black Square.”



But Chagall-Malevich is not a documentary, a biopic, or a psychodrama. It is not intended to be “realistic” – indeed, Chagall rebelled against realism in art, while also repudiating suprematism, surrealism, cubism, symbolism, and many other abstract “isms” of the day, insisting upon his own unique figurative art, the depiction of living creatures. It is a fictional story, loosely based on a very small slice of the lives of (mostly) real people, starting literally with a bang, with Chagall's birth in 1887, and covering principally the period from 1911 to 1920 in Vitebsk (now in Belarus), Paris, and Petrograd (now St. Petersburg). Chagall left the USSR in 1922, returned only once for a short visit in 1973, and died in France in 1985 at the age of 97. Culturally he was equal parts Jewish, Russian, and French, and remained so throughout his life. His love of all three cultures infused his work.

In broad brushstrokes, the film portrays the revolutionary fervor and excitement of those years, as well as their brutality. Artists and intellectuals, especially Jews, initially supported the Revolution. Jews were for the first time granted the same legal rights as the Russian Empire's other ethnic groups, and looked to the future with hope and enthusiasm – until they came to realize that neither they nor anybody else would be free under the new system.

The film brings the paintings of both Chagall and Malevich to life. The cinematographer filtered the colors to give the film the brilliant hues of Chagall's works, and the actors indeed fly through the air. (Austrian actress Kristina Schneidermann, who plays Marc's wife Bella, said that one “difficult thing was that they actually did hang us up in the air; we were hanging for two hours, together with the goat.”) (awfj.org, interview by Dana Knight.)

In one particularly memorable image, Bella, who has been waiting in Vitebsk for four years for her fiancé to return from Paris, hears that he has arrived and runs home, where she looks through the window and finds him there, looking out at her. Her beaming face is reflected in the pane alongside his, in an image

of the doubled faces of lovers that Chagall would paint hundreds of times.

Aleksandr Mitta, in his director's statement, wrote that "all the characters of the film convey different ideas. Chagall symbolizes one idea. Malevich, another one. My film represents the struggle of these ideas in a tangle of emotions and desires at a moment when life is worth nothing and art means everything." The result is what some reviewers disliked as didactic or cartoonish. I disagree; I think Leonid Bichevin was perfectly cast as the young Marc, and Schneidermann looks so much like the young Bella that when the actress met Chagall's granddaughter in Paris, the latter insisted on calling her "Grandma Bella." The cast conveyed with zest what the director wanted them to convey.

"Don't Ask Me Why"

So why all the cows, goats, roosters, people floating through the air, detached heads? (Some have pointed to Yiddish proverbs and idioms as a source of Chagall's humorous images, such as the phrase "the man turned the girl's head," which takes shape on the artist's canvas. Ziva Amishai-Maisels wrote an article titled "Chagall's Jewish In-Jokes" [Journal of Jewish Art, 1978, 76-93]. Others take a Freudian approach, or note that roosters and goats are symbols of the Jewish Day of Atonement. But Chagall himself made light of such attempts to trace story-lines behind his images, saying that he just painted as his imagination dictated, and naturally his work reflects his biography, since "every painter is born somewhere.")

Chagall's *My Life*, written at the age of 35, gives his own answer. He describes a sort of job interview with Anatoly Lunacharsky, the Soviet People's Commissar of Education, who had encouraged Chagall and secured work for him on occasion:

"I said to Lunacharsky:

'Above all, don't ask me why I painted blue or green and why a calf is visible in the cow's belly, etc. Anyway, let Marx, if he's so wise, come to life and explain it to you.'

That short and finely written autobiography, in the style of some of Sholem Aleichem's stories, is highly recommended. Some of the narrative in the film is taken from it.

The book clarified for me, for example, that in Vitebsk people really did play fiddles on rooftops and fly through the air, in the imagination of the young boy growing up in a poor family in the town's Jewish quarter. He did paint in the nude, as the film shows him in his Paris studio before World War I. His wedding to Bella in Vitebsk, in the Hasidic tradition, was

"I felt that if I stayed much longer in Vitebsk, I would be covered with hair and moss.

"I roamed about the streets, I searched and prayed:

'God, Thou who hidest in the clouds or behind the shoemaker's house, grant that my soul may be revealed, the sorrowful soul of a stammering boy. Show me my way. I do not want to be like the others; I want to see a new world.'

"As if in reply, the town seems to snap apart, like the strings of a violin, and all the inhabitants, leaving their usual places, begin to walk above the earth. People I know well settle down on roofs and rest there."

"All the colors turn upside down, dissolve into wine and my canvases gush it forth."

—Marc Chagall, *My Life*, translated from French by Elisabeth Abbott (New York: Da Capo Press, 1994; originally 1960). Bella Chagall translated the original Russian into French.

more or less as the film portrays it ("I arrived very late at my fiancée's house to find a whole synhedrion already gathered there..."), in an exuberant and lovely scene with only a few fictional touches.

When have filmgoers ever seen a traditional Jewish wedding celebration in a Soviet or Russian film? If there are any, I don't know of them. That alone makes the film a delight.

Chagall's bitter fight with Malevich for control of the Vitebsk Arts College, which Chagall had founded on Lunacharsky's orders, is historically correct in broad outline. The character of Naum, a Commissar who is in love with Bella, and the drama surrounding him, is totally fictional. Another striking vignette is based in fact: banker Izrail Vishnyak, who had attended the Chagalls' wedding (1915), was then expropriated by the Bolsheviks and his estate was seized to house the new Arts College. When Vishnyak and his wife come to beg to be allowed to have a place to lay their heads in their former home, "even a closet," Chagall refuses: The space is needed for the young artists of the new socialist society, he says, dismissing Bella's anguished protest.

That brief scene hints at the complexity of a man who would live through World War I, the Russian Revolution and Civil War, emigration, World War II and the Holocaust, and nearly to the end of the 20th century. Of course the filmgoer who does not know Chagall's life story will not know all this, but Chagall could be both sweet and cruel, loving and stingy, playful and utterly self-centered.

My only real complaint with the film is with the silly and romantic ending, which I will not reveal here. The chapters of Chagall's life that actually follow his departure from Vitebsk, and ultimately from the Soviet Union, are of a quite different and more harrowing nature. Here is how he put it in *My Life*:

"When I heard someone shout 'I don't give a damn about your soul. I need your legs, not your head,' I hesitated no longer.

"Enough! I want to keep my soul.

"And I think that the revolution can be great, while at the same time retaining respect for others....

"Neither Imperial Russia, nor the Russia of the Soviets needs me.

"They don't understand me. I am a stranger to them.

"I'm certain Rembrandt loves me."

Postscript: As I was finishing this article, I learned that Emma Rice, the new artistic director of Shakespeare's Globe Theatre in London, has produced, with writer Daniel Jamieson, a play called *The Flying Lovers of Vitebsk*. It was on stage at the Globe June 16-July 2, and then went on tour in the UK.

FROM SOUTH SLAVIC EDITOR PAUL MAKINEN

I noticed an interesting news item at <http://www.portalnovosti.com/prirucnik-za-prevodioce-sa-srpskog-na-hrvatski> (dated 18 February 2016), which I have summarized below:

The South Slavic Linguistics Club at the University of Zagreb Faculty of Humanities and Social Sciences has published a number of guides for translation between Croatian and other South Slavic languages. Since 2013, they have published guides for Macedonian, Bulgarian, and Slovenian, and two members of the group, Viktorija Škoručak and Valentina Bedi, recently (Spring 2016) published a *Mali priručnik za srpski jezik - razlike u odnosu na hrvatski standardni jezik (Small Handbook of the Serbian Language—Differences Compared with Standard Croatian)*. They also publish a journal called *Balkan Express*.

Note by Paul: A copy of the guide can be downloaded from Škoručak's page at <https://ffzg.academia.edu/Viktorija%C5%Aokoru%C4%87ak> (academia.edu membership required).

I also found a collection of unofficial translations of Croatian laws into English at the Supreme Court of the Republic of Croatia: <http://www.vsrh.hr/easyweb.asp?pcpid=286>

SLAVFILE LITE: NOT BY WORD COUNT ALONE

Lydia Razran Stone

I cannot help but notice that the editors with whom I work every quarter to put this publication together are exclusively female – Galina, Nora, Liv, Christina, and Jen. The same goes for the preponderance of our feature editors and, almost always, the preponderance of our contributors going back to 1995. In the last five years the inequality has even worsened slightly: of 191 contributors (counting those with two or more articles in the same issue only once), only 39 were male and 152 female. The current issue will have only two short pieces by males. We have no idea what is causing this imbalance, and solicit any and all insights that readers can offer, not to mention suggestions as to how to increase recruitment of male authors. We hope and believe that we, the female inner circle, do not come across as a kind of hen party, much less as feminazis. We respect and like our male colleagues and welcome their contributions. We have never received a harassment complaint (other than nagging about deadlines). Please pass the word that *SlavFile* is looking for more than a few good men.

Latest update to the Tolstoy files: today on Yahoo, an article attributed to *Fox News Magazine*, entitled “8 Signs You’ve Met your Soulmate and Not Just a ‘Life Partner’” (why the quotes on the latter and not the former?), starts off by quoting Tolstoy about Levin in *Anna Karenina* as a perfect way to describe how it feels to find your perfect match, aka “soulmate” (quotes mine): “He felt now that he was not simply close to her, but that he did not know where he ended and she began.” Well, it is virtually universally believed that the description of Levin’s early married life is based on Tolstoy’s, and what happened to that in the course of a life partnership is common knowledge. And for those of you who do not know: the honeymoon ended and a ridiculously well-documented domestic hell began. (See my review of “The Last Station” in the Summer 2011 *SlavFile* on the ATA website: <http://atasld.org/sites/atasld.org/files/slavfile/summer-2011.pdf>.) The term “soulmate” has always seemed overwrought to me, and I have heard people who exalted in having found one using a quite different set of descriptors for the same individual some years later. On the other hand, those of us who seem to have found life partners worthy of the name, rather than simply settling for second best, might well be described as among the luckiest of humans.

Now for the *matryoshka* files, which have not gotten a new entry in ages: while idly perusing a commercial website purveying cutesy kitchen and other

household accessories, I came upon a set of “nesting” drinking glasses decorated with images of *matryoshki*. The name of this must-have product? *Babushkups*—four groans and a kudo, in my humble and pun-loving assessment.



The other day I was asked to translate a rather minor poem by Blok in which a former mover and shaker describes how he has turned his back on his former life and found “paradise” with a gypsy girl—apparently neither a soulmate nor a life partner. But who’s to say? To those of us aware of the kind of mischief various Russian literary figures got up to with gypsy girls, there is an undertone of lasciviousness as he describes watching her dance, but everything is well within the bounds of a G or at least a PG rating. The poem as a whole was not difficult to translate, but I ran into a very local problem in one stanza.

То кружится, закинув руки,
То поползёт змеёй, — и вдруг
Вся замерла в истоме скуки,
И бубен падает из рук...

My initial translation was:

Like a snake, she’s undulating;
Then whirling madly, arms outspread;
Now bored, she slowly stops gyrating,
Drops her **cymbals**, bows her head...

I used “cymbals” although the Russian translates as “tambourine,” because that throws off the rhythm. But I was not comfortable with it, since I picture not the gypsy folk instrument, but those heavy brass things people play in symphony orchestras. And these did not fit at all into the image of the sinuous writhing, or the arms outspread. Ordinarily in such cases I would simply use a transliteration of the Russian name (which felicitously fit the rhythm). However, I felt the line: *Drops her boobny (boobens?), bows her head...*would also create the wrong image and almost certainly evoke inappropriate giggles. After Internet research, I settled on “timbrels,” clearly a linguistic cousin of cymbals but apt to be pictured as more like something the lady would actually be shaking.

For our 2016 ATA Conference presentation I have been studying English idioms in their natural habitat, i.e., newspaper reports on the 2016 US presidential campaigns, from the point of view of difficulties that might well be encountered by Russian native speakers trying to translate them. Why did I pick this milieu? Well, first of all, I had to go no further than my front doorstep every morning to gather the next installment of a seemingly never-ending amount of material. Second, I figured that somewhere across the pond there were undoubtedly quite a few hardworking and talented Russonate translators who had to contend with translating these terms without the benefit of my seven decades of daily experience with US idioms, allusions, puns, etc. Third, the idiomatic usages (which I define as any non-literal usage likely to give at least some competent translators trouble) in these articles are just so damned colorful!

Speaking of colorful, way back in December Vladimir Putin was asked his opinion of Candidate Trump, aka The Donald, and replied “Он яркий очень человек, талантливый, без всяких сомнений” (He is a very {TBD} man, talented without any doubt”). The first adjective, the one I have declined to translate in context has the basic meaning of very brightly colored, even dazzlingly so; or, if one is speaking of sounds, very loud and sonorous; or generally, standing out from the crowd with respect to strength, impact on others or some other quality, making a strong impression (1984, USSR Academy of Sciences Dictionary). The emphasis is on the strength of the effect, rather than an evaluation. “Highly colorful” would be one way to render this, though colorful characters are at least as likely to be merely eccentric as to have Trump’s powerful effect on audiences. At any rate, Interfax chose to translate this term as “brilliant,” leading Trump to boast that Putin had called him a genius, which Putin, by the way emphatically denies, most recently in a CNN interview conducted by Fareed Zakaria.

In May, a *USA Today* column queried a number of experts on what the word meant. *The Guardian* suggested, along with acknowledging the possibility of *bright*, “though not in the sense of *brilliant*,” and also cited *colorful*, *vivid*, and *flamboyant*. Next to be consulted were a number of professors of Slavic Languages (it evidently did not occur to them to ask translators). The first, Constantine Muravnik of Yale, suggested that anything like *remarkable* or *outstanding* would be too positive, and *colorful* or *eccentric* too negative, with *bright* or *brilliant* simply wrong. The professor added “There is no admiration in Putin’s words, just a respectful acknowledgement of

some of his ‘impressive’ traits.” Two other professors settled for *colorful* and *bright*, while Boris Gasparov of Columbia was quoted as saying “the meaning lingers somewhere between [among?] ‘standing out,’ ‘unusual,’ ‘bold’ and ‘unpredictable’...”

Tearing myself away from the newspaper, I dug deep in various thesauri (uses?) and came up with the following list. My comments are partially based on what I have learned about Trump from my research, as well as my conjectures about what someone who might feel at least a grudging admiration for some of our putative GOP candidate’s “вождь”-like features would be likely to say in English:

Arresting—good, but perhaps not dynamic enough

Audacious—not enough emphasis on the strong effects on others

Attention-attracting—the meaning is OK, but I think a single word is needed

Bold—not at all bad; combined with strong, it would probably be endorsed by Trump fans

Dazzling—nicely close to the base meaning of the Russian, but would use of this one imply that Trump voters had been dazzled, rather than won over?

Dramatic—fits right in as a Reality-TV-Star epithet, but for a billionaire mogul, not so much

Flamboyant—tone is right on, but possibly more suggestive of “camp” than Trump would prefer or Putin meant to imply

Flashy—misses the juggernaut quality

Galvanic—I like this one: strength, powerful effect, and complete neutrality regarding evaluation

Impressive—I think this is probably the main thing Putin wants to imply, and certainly the word applies to the candidate’s astonishing success. However, the word is used too often in an unabashedly admiring way

Powerful—accurate with regard to both the man’s proven power and his effect on people—I would conjecture that Putin admires this trait

Striking—not bad, but perhaps with too much emphasis on the man’s effect rather than on his intrinsic qualities

Vibrant, Vivid—both fit in with the color reference without having the eccentric connotation of “colorful”

Nora Favorov suggests **larger than life**—this one is editor Liv Bliss’ favorite and appears frequently in the news reports describing Mr. Trump.

Or what about **impossible to ignore**, which is one of Lingvo’s renditions of the Russian word?

Finally, perhaps readers would be interested in my list of the top (on basis of frequency) 15 literary and quasi-literary sources quoted or alluded to in my collection of nonliteral phrases used to describe the events and personae of the 2016 campaign.

1. Aesop (bell the cat, cry wolf, golden goose, sour grapes, scorpion and frog, wolf in sheep's clothing, sour grapes)
2. Alice in Wonderland (Tweedledum and Tweedledee, down the rabbit hole)
3. Bible (various quotes and references)
4. Frankenstein
5. Harry Potter (He who must not be named)
6. Humpty Dumpty (put ... together again)
7. Jack and Jill (came tumbling down)
8. The Lord of the Rings
9. Moby Dick (white whale, Captain Ahab)
10. Pinocchio (lying and its consequences)
11. Second Coming (Yeats) (slouching towards...; the center will not hold)
12. Shakespeare
13. Star Wars (in a galaxy...; a disturbance in the Force)
14. The Godfather
15. The Wizard of Oz (the man behind the curtain; ding, dong the witch is dead)
16. Breaking news as we go to press: Dr. Seuss seems to be tied for number 15.



Dear Lida,

In response to your request that I comment on your discussion of Putin's use of the word "яркий", it seems to me that you and the other commenters are interpreting words, to varying degrees, in light of

your own opinions of Trump and/or your assumptions as to Putin's likely opinion. For example, one of the "experts" suggested "unpredictable" as part of the possible meaning. It is a mystery to me how he came up with that translation. Note that Putin said not just "яркий" but "очень яркий". You and many of the commentators say that certain translations of this word are too positive. It is my strong opinion that the word is never used in regard to a person or personality when it does not have a positive meaning, and I have been speaking, reading, and listening to Russian my whole life.

Let's look at the meaning of the word яркий applied to a person as it is defined in well-known dictionaries of the Russian language.

The dictionaries by Efimova, Ozhegov, and Ushakov offer the same definition – выдающийся в каком-либо отношении. Ozhegov gives a very pertinent example of this word's usage: яркий талант. Efremova adds another interesting meaning: производящий сильное впечатление чем-либо. Wikidictionary and the Dictionary of Synonyms of the Russian Language add more definitions: незаурядный, неординарный, выдающийся, блестящий, блистательный. The Russian-English

Dictionary by A.E. Smirnitsky (Moscow, 1989) offers only one translation into English of the word яркий – "brilliant," with one example: яркий талант – brilliant talent; outstanding gifts.

It is interesting to note that when applied to humans, the word яркий does not have any negative connotations.

Here is my main point of disagreement with most of the participants in this discussion except Nora Favorov (Larger than life). My friend, interpreter Tania Gesse, when I asked her, offered two possible renderings: "bold" and "standout."

The thing is that all the participants discussed the word яркий without the intensifier очень (very) and, amazingly, skipped the second part of Putin's comment: "Он очень яркий человек, талантливый без всяких сомнений." The expression яркий талант is a well-established collocation that is routinely translated into English as "a brilliant talent." And by adding the intensifier "very" and the words "without any doubt," Putin most certainly strengthened the positive connotations of his comments, rather than undermining them in any way.

My conclusion: whatever they think about Trump, those who translate Putin's comments as "Trump is a brilliant talent without any doubt" or "Trump is without a doubt a very bright and talented man" come as close as possible to the original. "Larger than life" and "standout" are good, but I don't know all the nuances of the first expression.

By the way, I believe that Putin never says anything he does not intend to and that this statement shows he either admires Trump or fears him or both.

Sincerely, Vladimir Kovner

A Is For... Amazon Did What?

Liv Bliss

While Amazon may not be everyone's favorite e-tailer, its fixation on innovation has produced a couple of initiatives that book translators, literary and otherwise, might want to get in on. This being the *SlavFile's* Year of the Book, I felt that I couldn't let this synergy go unmentioned.

I know very little about Amazon as a company, except that the invaluable www.fetchbook.info (my go-to now that our local bookstore has closed) often sends me there when I'm looking for a particularly obscure title. Any debate on company morals, morale, and plans for world publishing domination through a plethora of Amazon imprints must therefore remain a subject for another day.

There are two Amazon projects that are of particular interest to us as translators.

AmazonCrossing

Amazon has apparently been in the book-translation business since 2009, but AmazonCrossing, which was launched in 2010 and last year announced additional funding on the order of \$10 million, is changing the landscape in a rather dramatic way.

The undeclared (as far as I know) aim of AmazonCrossing is to encourage the translation of works of merit that conventional publishers might be hesitant to take on. We all know how constricted the world of book translation is, although some among us – and you know who you are! – have been fortunate enough to develop a relationship with one or more publishing houses that know how to recognize talent (even if they cannot remunerate it appropriately). So anything that expands this little world is, at least in principle, to be welcomed.

The idea behind AmazonCrossing's present incarnation is to have people suggest books, which can be their own or the works of others that they believe deserve to be translated, into or out of English. You can link to the submission form from <https://translation.amazon.com/> (which, rather confusingly, refers to AmazonCrossing as an "invitation only" program). Then Amazon presumably evaluates your suggestion and, if it passes muster, pairs it with a suitable translator. And this is not a freebie or royalties-only situation; Amazon pays the translators, though how fairly, I don't know.

Prospective translators sign up here: <https://translation.amazon.com/gp/> And you'll be in great company. In 2011, AmazonCrossing published Marian Schwartz's translation of Andrei Gelasimov's *Thirst*. Interestingly, the sign-up page specifically asks "Literary Translators" if they are "looking for new projects," but then encourages those translators to "Register with AmazonCrossing to find exciting new fiction and non-fiction projects." So it's not just literature: Amazon says so (and maybe what they actually meant was "literate" – i.e., publishable – translators).

But quis custodiet ipsos custodes? Who guards the guards? Who decides what is worth translating, and how is the best-match translator found? That too I don't know. So buyer (i.e., author and translator) beware. But surely it's worth a look.



amazon crossing 
Find Your Adventure

Amazon AuthorCentral

Judging from <https://authorcentral.amazon.com/> or <https://authorcentral.amazon.com/gp/>, it may well seem that this is a homeroom for authors only, where they can create an Author Page to list their in-print publications, link to their blogs, websites, and/or Twitter feeds, upload videos of flattering interviews or whatever, announce their upcoming book-related events, and so on.

Not quite. AuthorCentral is, in my own experience, extremely welcoming to translators too – meaning translators of all kinds of books, not only literary works. If you are a credited book translator, Amazon now recognizes you as a kind of co-author who is therefore eligible for all the perks that AuthorCentral is prepared to extend to the person who wrote the original.

For this, as for AmazonCrossing, you will need an Amazon account. After you have gone to <https://authorcentral.amazon.com> and created that account or signed in using your existing account information, you read and accept the Terms and Conditions. (I always wonder about that. Isn't it rather like the credit card terminals in stores that ask you if the amount you're about to be charged is "OK"? You seem to have a choice, but it really isn't negotiable.)

Now the fun begins. You enter the name under which you have had your translations published and a set of matches should appear for all the books on which Amazon gives you author credit. (The matches only include books that are in print and available for purchase from amazon.com, but that's reasonable enough.) The first book you select sets up your AuthorCentral page. Amazon next sends you an email, so that you can confirm you really are who you say you are. Then you go back in and add any other books for which Amazon acknowledges you as an author. They will appear on your Author Page in all their glory, with a color photo of the cover (if available) and publishing/purchasing details. AmazonCentral even lets you choose your own author page URL.

You can also look for a book by title. But what if you find your book and you're not listed among the authors? What if all your books weren't translated under the same name, and you're listed as an author under one name but not under the other? (Guys, stop laughing. This is a married-woman problem.) AuthorCentral wants to help. It will ask "Do you see

Create your Amazon.com Author Page and more

Reach More Readers

At Author Central, you can share the most up-to-date information about yourself and your works with millions of readers. [Learn more](#)

Add your biography, photos, blog, video, and tour events to the Author Page, your homepage on Amazon.com.



Reach More Readers

Track Your Sales

Get Author Help

your name below?" and, if you don't, it will wonder if you "Need your name added?" There is a "Contact us" link immediately below that, and whoever responds to your request for contact should be able to walk you through the rest of the process. I asked for a phone, rather than email, contact, since my case was quite complicated. It was a marathon session, and the woman I was talking to was patient, energetic, and relentless in tracking my titles down. And a few days later, I found a couple more titles still in print, to my enormous surprise, and received the same caliber of help from a very pleasant young man.

The only insoluble problem, as far as I can see, is if your name appears nowhere on the book – not on the cover, not on the copyright page, nowhere. That was the case with one of my titles (a publisher with whom I did not deal directly, who evidently thought that admitting the book was a translation would be the kiss of death to sales), and there's not a thing that Amazon can do about it.

I've checked instructions given on the AuthorCentral website (such as at <https://authorcentral.amazon.com/gp/help?topicID=200620850>), but my experience as outlined above was much less involved than the website indicates. I would advise just going for it, although it's only fair to warn that the procedure may not be quite the same as it was when I set up my author page a few weeks ago. In other words, Your Mileage May Vary; it happens. Still, it's not as though Amazon wanted to put this whole thing together and then make it impossibly difficult to use. After all, what benefits you benefits them even more.

Liv Bliss, who resides in now-bookstore-less Lakeside, Arizona, is at home to e-visitors at bliss.mst@gmail.com

CAT SCAN: TRANSLATION TOOLS COLUMN

Daria Toropchyn



It is my great pleasure to introduce to you the new Translation Tools Column, in which I will be reviewing various software tools intended to be useful in translation.

First, let me introduce myself. My name is Daria Toropchyn, and I am a student and translator. I was born in Russia, in the heart of Siberia – the city of Omsk (they called it a garden city back when I was born). Languages are my passion and my main professional interest. Currently, I am working as a freelance translator in the English>Russian and Czech>Russian language pairs. At the same time, I am pursuing a graduate degree in Translation at the University of Illinois at Urbana-Champaign.

My academic program gives students guided access to a number of CAT tools, which we can practice using. This allows us to evaluate their strengths and weaknesses without the pressure of having to turn in the result to a waiting client. When I saw the ad in SlavFile asking for someone to take charge of a translation tools column, I volunteered, not wanting to miss the opportunity to share my experience and learn something new from readers.

This is my first experience as a columnist, so I would like to follow the example of Eleanor

Roosevelt, who was invited in 1933 to write for Woman's Home Companion magazine and ended her introduction by telling readers: "I want you to write to me." Please help me make this column informative and useful. I am counting on readers to shape this column with their ideas, contributions, and questions. Tell me what tools you have experience using, and what their advantages and disadvantages are. You can do this in a few sentences or be the guest author of a whole column, as Maria Guzenko has done for this issue. Let me know what software you would be interested in (not only CAT tools, but any kind of software that you think might help in translator's work). I will solicit the opinions of our readers and even gladly try to obtain a review copy and test it for you. I would also appreciate hearing from you if you want to be a guest author. Please contact me, Daria Toropchyn, at info@dt-translation.com.

I met Maria Guzenko at the ATA conference in Miami, back in November 2015. She will be the first guest author for this column and will provide a review of the memoQ CAT tool.



memoQ as an Option for Slavic Languages

Maria Guzenko

It is safe to say that Trados is no longer the only CAT (computer-assisted translation) tool around. A 2013 Proz.com survey of translators placed memoQ third among translators' favorite tools (<https://prozcomblog.com/2013/03/28/cat-tool-use-by-translators-what-are-they-using/>). Here I offer an overview of that tool and highlight features of interest to translators of Slavic languages. This review is based on memoQ 2015.

BACKGROUND

memoQ was developed by Kilgray Translation Technologies, founded in 2004 by three Hungarian language technologists (www.memoq.com/about-us/background). The software is available for free download from the Kilgray site (www.memoq.com/

[downloads](#)), and the full version will run in trial mode for the first 45 days, reverting to a limited demo version afterwards. A Translator Pro license is offered for €620/\$770. Proz.com occasionally offers discounted licenses (see www.proz.com/tgb). A price reduction to €99/\$123 is available for students and recent graduates (www.memoq.com/partnership/programs/academic-program/student-discount).

memoQ can be installed on Windows operating systems from XP SP3 to 10. Mac users will need to run a Windows virtual machine. The minimum hardware requirements are 1GHz for the processor, 1GB of memory, and 110MB in hard disk space.

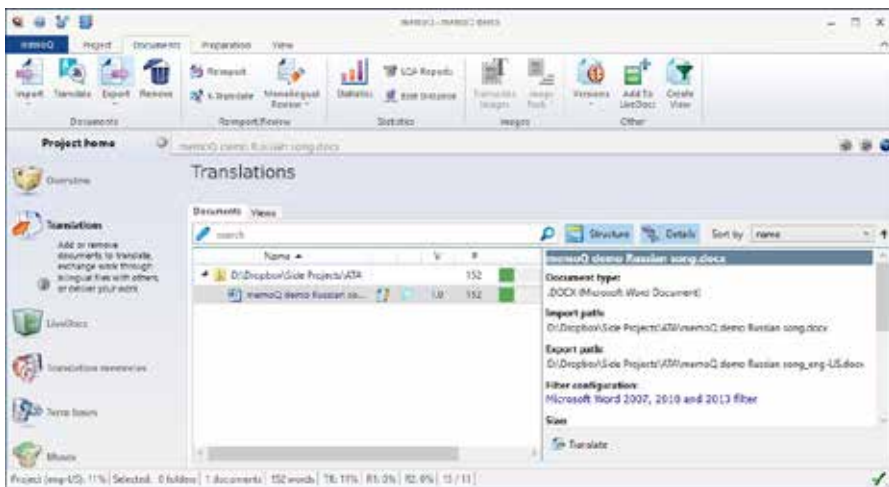


Figure 1

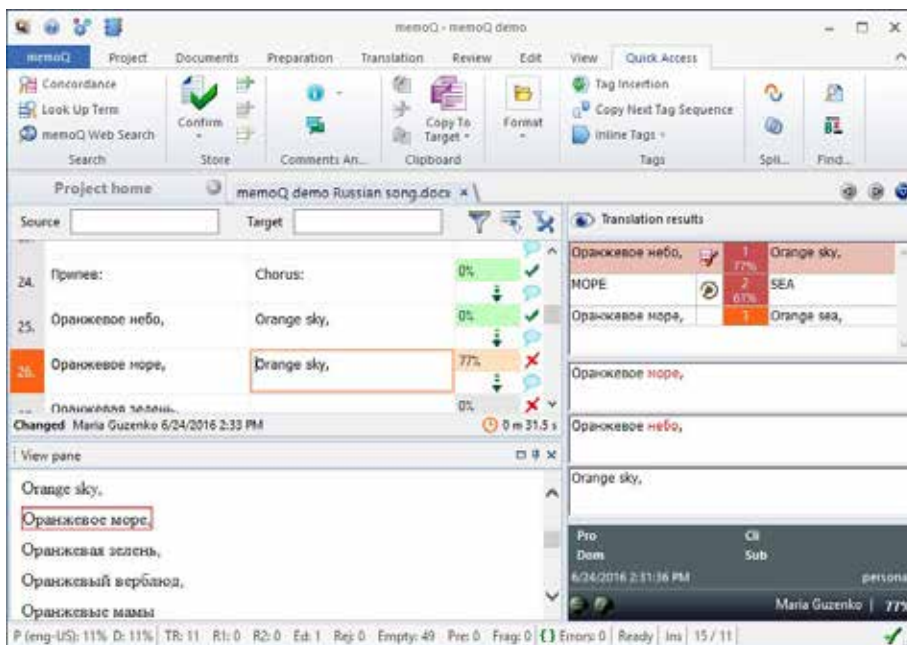


Figure 2

BASIC FEATURES

The basic interface and features of memoQ are similar to those of other CAT tools. Once the translator opens a project, the Project home screen appears. The menu on the left lets the user access various functions of the software.

Translating in memoQ

The Translations view (Figure 1) shows all the documents in the current project. The Structure button displays the files you are translating in a folder structure, which is particularly useful in case of complex document hierarchies, such as HTML pages. The Details button provides information about the files, such as file type, import and export paths, and filter configuration.

Translation happens in the translation editor interface (Figure 2), which shows various commands at the top; matches from term bases, translation memories,

and other sources on the right; the translation grid in the middle; and the View pane on the bottom.

The basic translation process will be familiar to users of other CAT tools. The translator enters and confirms the target text. The translator can also join and split segments, insert term and translation memory matches, and use find and replace functionality. Translators can export the final document in its native format to the default or a custom location on their computers or deliver it to the client's server.

Translation Memory

memoQ allows the user to create a local or remote translation memory (TM). The latter is handy for collaborating with multiple translators on a project. What I find useful about memoQ TMs is the option to allow reverse lookup – that is, searching a TM in the language direction opposite to the original translation direction. Finally, custom fields can be created in order to tag the TM according to the user's needs.

Term Base

memoQ has an integrated terminology module for bi- and multilingual term bases. It allows for easy import from a variety of formats, including .tbx, .tmx, Excel, delimited text (.txt or .csv), or even MultiTerm .xml. The term base captures basic information such as capitalization, part of speech, and usage example. You can also mark a term as forbidden so that it will be flagged during the QA (quality assurance) phase. However, if you are used to seeing detailed term information in one well-structured view, as in MultiTerm, the memoQ termbase interface (Figure 3) may feel underwhelming.

Corpora and Alignment

The LiveDocs module (see Figure 4) stores monolingual and bilingual documents, which can then be used for reference, concordance searches, or translation results, such as TM segments, termbase entries, and corpora. memoQ will attempt to provide suggestions from parallel texts that you add independently, without running an alignment, in what the developers call LiveAlign. More traditional alignment functionality is also available, with an option to consider formatting, tags, or key terms when aligning segments.

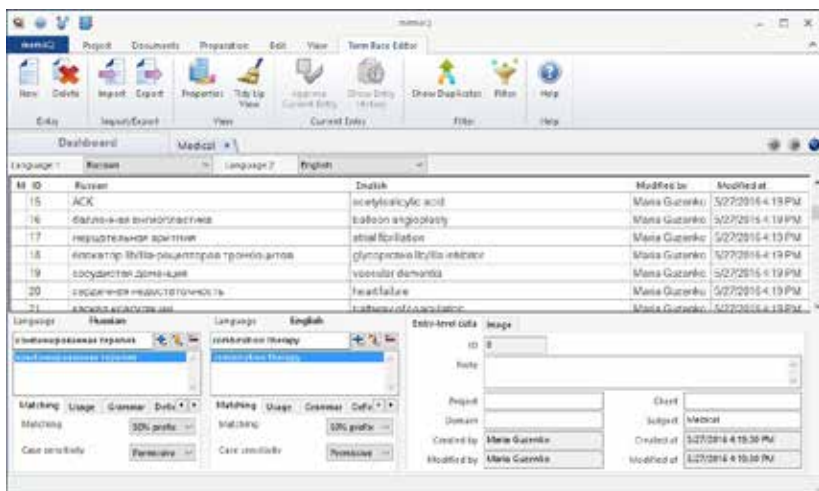


Figure 3

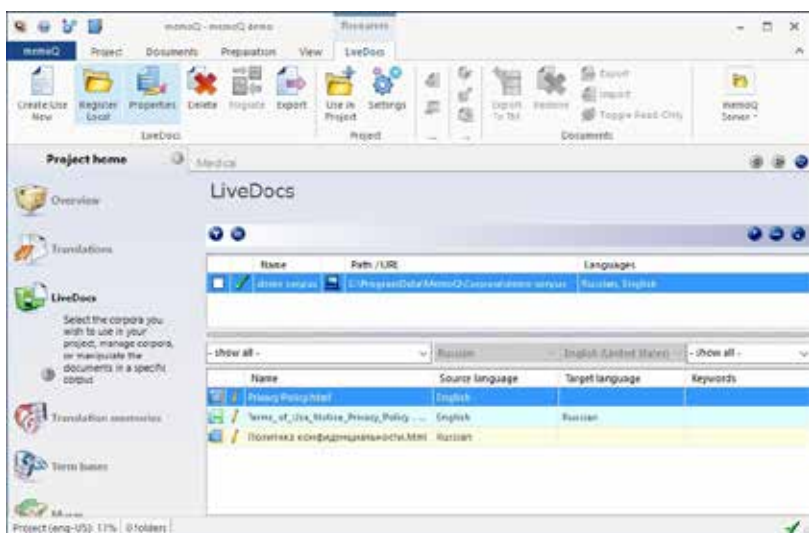


Figure 4

ADVANCED FEATURES

memoQ offers numerous other features, not all of which can be covered here. The Kilgray (memoQ’s developer) site has a training section (www.memoq.com/learn/) that examines these and other features in detail. So I will just briefly mention the ones I find useful.

- **Version history:** If you enable version history when creating a project, the software will save “snapshots” of your document at certain points in time, such as when a TM is applied. You can then roll the document back to a previous version or see what changes were made between versions, which is helpful for seeing reviewer edits.
- **Project templates:** Instead of manually naming your project, creating a TM or term base, and defining export paths, you can automate what happens when you execute certain commands, such as create a project, and save these settings as a template.

- **Views:** A view is a translation document created from a subset of segments from your imported translation documents. For example, you can create a view of all repetitions or all pre-translated segments. The translations you enter in a view are automatically applied in the “original” translation document.

- **File filters:** memoQ has many built-in filters (settings for processing different file formats), including Adobe InDesign, .html, .xml, and multilingual tables in Excel. A nice bonus is the ability to create a cascading filter, where, say, first Excel and then HTML rules are applied. Moreover, you can tweak existing filters.

- **Monolingual review:** If changes have been made to the exported translation outside memoQ, you can import the reviewed document back into the program and align the changed parts with the corresponding source segments.

FEATURES OF VALUE FOR THE SLAVIC LANGUAGES

Finally, I would like to touch upon some features that may help address challenges specific to Slavic languages. (These challenges were covered in Konstantin Lakshin’s presentation at ATA 2013: <http://atasld.org/blog-entry/better-cat-breed-slavic-soul.>)

Recognition of Inflected Forms

When an inflected word form differs from the “base” form in the term base, it is not recognized in most, if not all, CAT tools. For instance, if your term base has “heart attack” as the translation for *сердечный приступ* and you are translating a Russian segment that contains the plural form *сердечные приступы*, the software will not recognize the term. Similarly, if you translate from English and your target term requires an inflected form such as *сердечного приступа*, the software will “expect” to see the nominative form and flag the segment for a missing term.

You can address these issues by using the pipe character (|) and asterisk (*). If you enter the Russian term as *сердечн|ый приступ**, any expression where the first word starts with *сердечн* and the second word starts with *приступ* will be recognized as the translation of “heart attack” (see Figure 5). Unfortunately, that still does not eliminate the need to manually correct case endings when translating into a Slavic language.

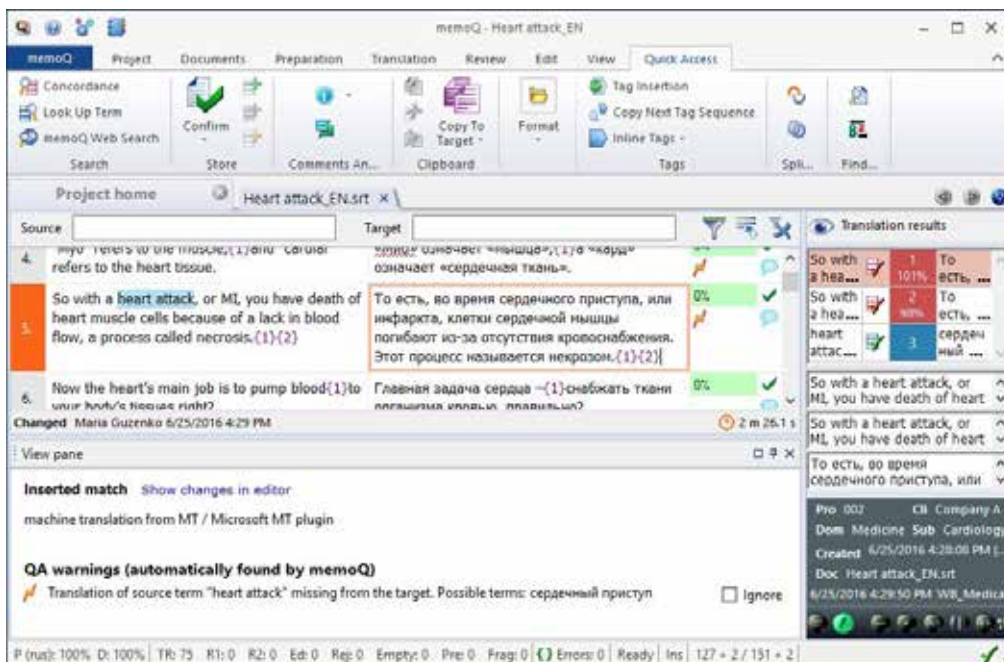


Figure 5

Predictive Typing

Luckily, it is possible to input the correct inflected form using the predictive typing feature (see Figure 6). This feature is similar to Autocomplete on your phone, in that it attempts to complete the string you have typed based on your term bases and on concordance hits from the TM or corpora. In the example below, entering инфарк prompted the program to complete the word инфаркта. The drawback is that you need to build up a sizeable TM or corpus before predictive typing becomes useful.

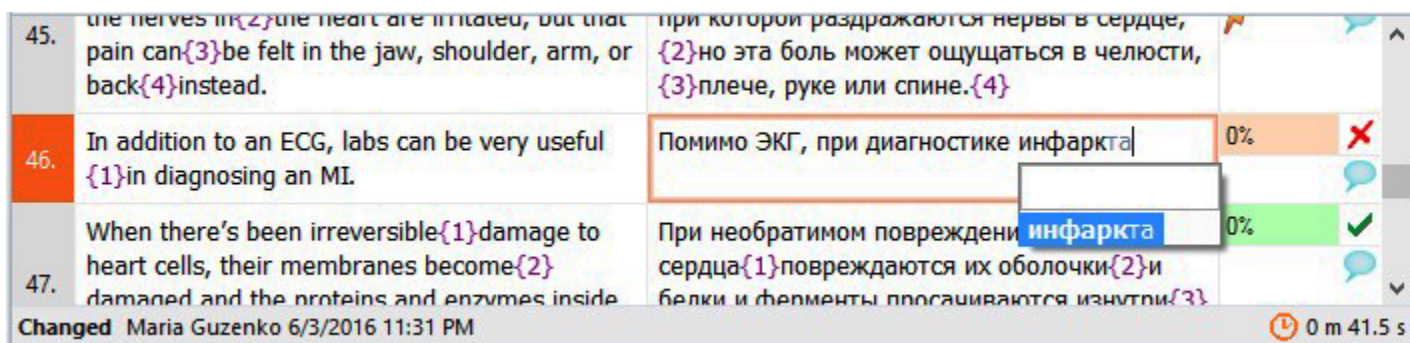


Figure 6

Maria Guzenko is an English>Russian translator specializing in corporate, healthcare, and marketing translation. She holds a Master of Arts degree in Translation from Kent State University. Maria has also worked as a project manager in the translation industry and a Russian instructor. Her recent translation assignments include intellectual property guidelines for an international organization, health benefits guides, and employee policies for a large US manufacturer.

Font Substitution

The final feature I would like to cover is font substitution. Corporate materials in English will often use custom fonts as part of their brand identity, but not all of them support the Cyrillic or special Latin characters used by some Slavic languages. Using the Font substitution dialog in the Settings section of the project, you can designate a default font family for exported documents or substitute specific unsupported fonts. This function is limited to documents in the Microsoft Office suite and Adobe FrameMaker.

Overall, memoQ offers a variety of features that make the translation process more efficient. While it does not solve all challenges faced by translators of Slavic languages, its functionality certainly makes this tool worth looking into.

The Books That Never Were

Liv Bliss



The *SlavFile* celebrates success, and so it should. But the fact is that most career triumphs come sandwiched between at least a smattering of outright fails, flubs, and what-ifs. I'm not talking about the proposals and job offers that were obviously and always non-starters. Or about the prospective clients who looked at your quote and said "I was hoping you could do it for royalties." No, this is about the projects that seem so promising at first but are apt to morph into massively motivation-sapping, time-consuming, budget-busting energy sucks.

Call me a cockeyed optimist (go ahead, I'll wait), but I believe there are things to be learned even here – things that can actually nudge those unenviable experiences into the win column. So what I want to do now is share some of those hard-won lessons from my own checkered career. In the stories that follow, names and identifying features have been changed, to protect the innocent and the guilty alike.

I generally get on well with clients, and can almost always make my point with the ones who want things that I don't think are good for them. The most difficult, for me, have been older Russian gentlemen who have a sufficient mastery of English to get them into trouble and are not interested in taking advice, however gently couched, from the likes of me. (I mean no offense by that; it's just my own observation.)

"Boris Belosnezhnik" never mentioned how he had found me, but he approached me with the conviction that I had enough experience in literary translation to give him the top-notch product he required. Well, if he thought so... It was a matter of several stories that had already been published as a single volume in Russian. Story projects appeal to me, because I'm more of a sprinter than a marathoner, and I love the sense of completion that stories bring. I read the one he sent me and felt I was up to the challenge.

Twelve days of intensive emailing later, we had hammered my proposed contract (which no one had even wanted to modify before) into something that suited him. That poor document went through five versions and ended in the rarefied air of movie rights, script consultation, and other niceties that I don't even remember now. That should have been a flag, I know, but I quickly become attached to projects, and by now, I was hooked. The contract was the tough part, I thought. Of course, as part of the contract, I had quoted a fee and gone into the editing/revision/approval process that was included in that fee. And there you have my first mistake.

I opted not to follow my own standard procedure during this phase: normally, I insist on producing a 300- to 400-word sample before any agreement is finalized. I didn't. The agreement was signed, sealed, delivered, and I began the project. My rationalization was that the first story – a lightly fictionalized memoir, only a few pages long and with a clear narrative arc – would be the phase during which we would develop a smooth working relationship. That sounds like my second mistake, but it actually saved my sanity in the end.

Mr. Belosnezhnik worked through that story with Track Changes, as I had requested. I gratefully incorporated some changes, rejected others (with a clear explanation), and suggested a third variant for yet others. But I did that 15 times over the next four weeks. I would return a version with the tracked changes knocked down to three or four outstanding matters for which I had offered what I thought was a suitable solution, and that version would come back festooned with dozens of issues, some new and others resurrected from previous iterations. Eventually we were left with two points on which we absolutely could not agree. Yes, there was a clause in the contract that described the editing procedure and stipulated that if agreement proved impossible, my opinion would prevail over the editor's. But Mr. Belosnezhnik informed me that he wasn't the editor but the author, so that point was irrelevant. I could never have imagined having to hit that level of detail in my contract, but now I know I should have.

That contract was ultimately my salvation, although in the saddest way. It described transfer of copyright on receipt of payment (with due acknowledgement of my efforts when the text was published). Once he had paid for that first story, it was his to do with as he wished, I told him. All I asked was that my name would never be associated with the project.

We parted without animosity but, I think, with a great deal of disappointment on both sides.

"Vladimir Velosipedov" found me in the ATA Directory. He had two books, both consisting of basically standalone narratives that straddled an interesting divide between creative writing and a very specific kind of anthropology. I assume that he had filtered suitable translators by areas of specialization in their directory profiles; otherwise he could have looked for me all month and not found me. Takeaway from that:

keep those directory profiles lean, accurate, and up to date.

This was years after the Belosnezhnik affair. I was older and perhaps wiser, but still not wise enough. I sent Mr. Velosipedov a copy of my standard contract while emphasizing that it was not yet the time for contract discussions, and I gave him a quote (based on the difficulty level I ascribed to the excerpts he sent me). He said he was fine with both. The subject area was one that I thoroughly enjoy translating and had never been able to find enough of. Mr. Velosipedov was very organized, offering a comprehensive overview of what the translation was to achieve, the tone it was to aspire to, and the pitfalls it was to avoid, all of which I heartily endorsed. It was hard not to be excited at that point.

I selected a short passage from the excerpts (he let me choose my own, which I would have insisted on doing anyway), ushered my translation onto the page, submitted it, and waited for the reaction. Sample before contract, you see; that was definitely an improvement.

The reaction was ... interesting. It was as if he wanted the text to be translated but couldn't cope with seeing it change. He wanted the Russian to shine through every English word. The past continuous tense was a thorn in his side. It pained him when I substituted "at length" (the style was slightly archaic) for "a long time" (even though there was a "long" in the previous sentence). And so it went, for three uncomfortable pages. It was not the quantity of the changes but their nature that got to me this time. I realized that I could produce an ironclad justification for most (not all; never all) of my translation choices but knew that no justification in the world would ever be enough. I told him so, in the mildest possible terms. And I backed away. No matter how much I wanted that project, I had to face reality, and the sooner I faced it, the better.

This being a free sample, no payment changed hands, but the whole experience was a pearl beyond price. I had seen a Belosnezhnik in the making, and my quoted rate (which was based on the assumption of a normal translation trajectory) could never have compensated for what was likely in store.

What lessons made these experiences as valuable as they were to me? I learned:

- That I am braver than I believe, and stronger than I seem, and smarter than I think (courtesy A.A. Milne);
- That had I been as bad a translator as these episodes made me feel, I would have been chased out of the profession decades ago;

- That I must not be blinded by my desire to land a project, once the evidence begins to reveal that winning it would be worse than losing it;
- That I need to slow down, take a breath, and fight the temptation to hustle myself into dubious situations before thinking them through;
- That I need to be even more attentive to the wording of every individual contract (the frequently encountered recommendation to have contracts reviewed by an attorney is not one to be taken lightly, but that individual must be familiar with, or at least open to understanding, the idiosyncrasies of the translation profession);
- That I can use contract negotiations as a way of gauging what the client will be like to work with;
- That I must limit the number of editing iterations included in the base translation fee. My contract now states that one round of questions/discussion/changes is allowed and that anything after that will be charged by the hour;
- That I must never, ever skip the sample stage (I once bypassed it altogether, on the client's insistence, but that's walking a tightrope without a net, and it was a very bad idea even though it worked out fine in that particular case);
- That I must not quote a firm fee for any book project or shorter literary assignment (a price *range*, perhaps, but not a firm fee) before the sample-evaluation phase has been finalized to both parties' complete satisfaction;
and perhaps most importantly:
- That walking away from an alluring project when the circumstances warrant is not a sign of failure but a marker of good business sense and an act of simple self-preservation.

After all my years in the business, these are the things I still had to find out. If eye-rolling made a noise, my ears would probably be ringing right now.


I suppose I'm not alone in thinking sometimes of the books that never were. But if we are better informed and less vulnerable than we were before them, they surely played the role they were meant to play.

Have you had similar experiences? Were your lessons different? Do you have a fresh perspective on this whole thing? Share, do share. Liv can be contacted at bliss.mst@gmail.com.

I have no legal expertise, and nothing in this article is to be construed as legal advice. Nor, in accordance with ATA's Antitrust Compliance Policy, is it to be taken as an encouragement to ATA members to come to understandings, make agreements, or otherwise concur on positions or activities that in any way tend to raise, lower, or stabilize prices or fees, divide up markets, or encourage boycotts.

Slavic Languages Division Event

2016 ATA 57th Annual Conference, San Francisco

Date/Time:	Thursday, November 3, 7:00-10:00 PM	
Establishment:	ThirstyBear Brewing Company “Artisan brewing with authentic Spanish cuisine” www.thirstybear.com	
Address:	661 Howard Street, San Francisco, CA 94105 (415) 974-0905	

ThirstyBear Brewing Company is located in San Francisco’s Financial District and is easily accessed from the Conference hotel on foot or via public transportation. The establishment has been in business since 1996. As the name suggests, ThirstyBear is a microbrewery; it is also a restaurant that specializes in Spanish cuisine. Coincidentally, the company name has an unusual Slavic origin. The details can be found on the company’s website (go to the section called Brewery and read the text titled history).

The Division’s event will be held, buffet style, in ThirstyBear’s private Salon Room that has seating capacity for 56 guests. Please join other Division members and guests for an enjoyable evening. Converse with friends and colleagues, make new acquaintances, and welcome Division newcomers over tapas and craft lager.

TAPAS BUFFET

**DEVILED EGGS with chives

**SPANISH ANTIPASTO PLATTER (*imported Spanish cheeses & meats with ThirstyBear tapenade, marinated olives & spicy Spanish peppers)

*PATATAS BRAVAS garlicky potatoes with spicy brava sauce (tomato sauce) & lemon aioli

**PORK AND BEEF MEATBALLS roasted with sofrito tomato sauce & manchego

**SHRIMP sautéed with garlic, parsley, chili flakes, white wine & paprika

CHICKEN sautéed with capers, garlic, sherry & butter

Beverages: Non-alcoholic and alcoholic available for purchase.

Dietary Options: Vegetarian (*) and gluten-free (**) options are included in the buffet selections. Please coordinate any other special dietary requirements with Fred Grasso (frdgrasso@satx.rr.com) not later than Wednesday, 10/26/2016.

TICKET PURCHASE: Ticket cost is \$50.00 per person (includes sales tax, mandatory surcharge, and gratuities). Tickets can be purchased by PayPal (preferred) or check received not later than Sunday, 10/30/2016.

Payment via PayPal: Access the PayPal website (www.paypal.com) and select the “Send Money” tab. Enter the amount (\$50 per person) and choose the “Friends and Family” option. In Step 2, use the following e-mail address: frdgrasso@yahoo.com.

Check payment: Mail a check for the appropriate amount made payable to “Fred Grasso” at the following address:

Fred Grasso
14414 Indian Woods
San Antonio, TX 78249-2054

NOTE: Provided space is available, last-minute tickets can be purchased – cash only – during the ATA welcoming reception on Wednesday, 11/2/2016.

ThirstyBear has requested that the final guest count be submitted not later than Friday, 10/31/2016.

DIRECTIONS FROM CONFERENCE HOTEL:

Option 1 – Walk*: A 19-min. (.9 mi.) walk from the hotel:

1. From the hotel/5 Embarcadero Center, head east to Market;
2. Turn right on Market; continue to 2nd Street (.5 mi.);
3. Turn left on 2nd Street; continue to Howard (.2 mi.);
4. Turn right on Howard (.1 mi.); ThirstyBear on left.

*NOTE: Those wishing to walk in a group may gather by the sculpture (the side facing the bar and escalator) in the Atrium Lobby at 6:15 p.m.; the group will depart at 6:30 p.m.

Option 2 – Metro:

1. From the hotel/5 Embarcadero Center, walk 3 min. (.1 mi.) to Metro Embarcadero Station;
2. Take metro 2 stops to Montgomery Station;
3. Walk south on Montgomery/New Montgomery Street to Howard (.3 mi.);
4. Turn right on Howard; ThirstyBear is on the left.